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## ARCHAEOLOGICAL DISCUSSIONS<sup>1</sup>

### SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PUBLICATIONS

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### GENERAL AND MISCELLANEOUS

**The Origin of the Neolithic Celt.**—In *Archaeologia*, LXVII, 1916, pp. 27-48 (27 figs.), R. A. SMITH argues that several chipped flint implements found in 1914 at Grime's Graves, Norfolk, furnish important evidence for the origin of the polished celt of neolithic times. He thinks that it can now be shown to have been derived from the "point" of Le Moustier.

**Miscellaneous Archaeological Papers.**—In *Proceedings of the Numismatic and Antiquarian Society of Philadelphia*, XXVII, 1916, are the following articles of archaeological interest: pp. 47-64 (5 pls.), W. H. SCHOFF, 'The Transcontinental Silk Trade at the Christian Era,' in which the eastern trade of the early Roman empire and the routes by which silk was conveyed from China to Europe are discussed; pp. 65-75, JOHN THOMSON, 'Monumental Brasses,' a discussion of fifteen English monumental brasses; pp. 77-89, W. N. BATES, 'Greek Vase Painting,' a general account of the vase painting of the Greeks; pp. 91-94, W. DENNISON, 'Caesar's Battlefields in Gaul' in which it is pointed out that most of Caesar's battlefields can be identified; pp. 95-97, W. W. BAKER, 'Survivals from Antiquity in Modern Greece,' calling attention to ancient and modern parallels; pp. 121-130 (6 pls.) F. G. SPECK, 'Wampum in Indian Tradition and Currency,' discussing the origin and use of wampum.

**Apollo and Saint Michael.**—A comparison of the legends of Apollo as the plague god (Smintheus) and healing god, and as the slayer of the Python, with legends of St. Michael in a similar character, show some interesting analogies, but, as is to be expected, no evidence that the conception of the archangel as a whole was derived from that of the sun-god. Among the legends, some of which are found illustrated on coins, are those of the foundation of the Roman Alexandria Troas and the neighboring Smintheion, of the shrines at Monte Gargano in Italy and Mont St. Michel in Normandy, of Ramsey Abbey and

<sup>1</sup>The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Dr. T. A. BUENGER, Mr. L. D. CASKEY, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. JOHN SHAPLEY, Professor A. L. WHEELER, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after June 30, 1917.

For an explanation of the abbreviations, see pp. 115-116.

Durham Cathedral, and other healing shrines, in all of which the site of the projected temple or settlement was indicated by a bull or cow. (G. F. HILL, *J.H.S.* XXXVI, 1916, pp. 134-162; 8 figs.)

**The Significance of the Arms of Geneva.**—In *R. Hist. Rel.* LXXII, 1915, pp. 1-130 (42 figs.), W. DEONNA continues his discussion of problems in religious symbolism with an examination of the arms of Geneva. He shows that the emblem of the sun takes the place of an earlier cross, which also symbolizes the sun and goes back by a well-established chain of monuments to the cult of the pagan solar cross. This cross was later assimilated with the Christian cross. Furthermore various motives in barbaric art such as the cross with rays, stars, crescents, and the solar disk came to symbolize Christ in Christian art. The solar cross also survived on Merovingian and Carolingian coins, and from them descended to coins of Geneva of the fifteenth century and later. The eagle and the key, likewise found on the arms of Geneva, were also both originally solar emblems, but they came to their present position by different routes. The sun was derived from the pagan solar cross; the eagle from the eagle of the Roman empire where its solar significance is known; and the key from that of St. Peter which in turn had its origin in the key of early cosmic divinities.

**A Terra-cotta Relief in Geneva.**—In *R. Arch.*, fifth series, IV, 1916, pp. 242-249 (fig.), W. DEONNA discusses a terra-cotta relief in the museum at Geneva. Its history is unknown. On it appear five deities: Apollo, Abundantia, Vulcan, Minerva, and Mercury. This relief resembles one at Mulhouse. The genuineness of both has been doubted, and is not absolutely proved. If they are forgeries, the forger merely reproduced ancient originals.

**The Origin of the Ogam Alphabet.**—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 258-260, G. F. BROWNE suggests that the Ogam alphabet originated in the positions given to the different fingers, the characters on the left side of the edge of a stone being derived from the fingers of the left hand, and those on the right from the right hand.

## EGYPT

**Decrees of Pepi II.**—In *C. R. Acad. Insc.* 1916, pp. 318-333 (2 figs.), M. MORET identifies and discusses three decrees of Pepi II relating to a royal domain established for the purpose of supplying offerings to his statue in the temple at Koptos. The regulations laid down for the administration of the property are explicit, and the writer finds analogies in papyri of Ptolemaic Egypt and in the feudal customs of mediaeval Europe.

**The Sarou in Egyptian Inscriptions.**—In *C. R. Acad. Insc.* 1916, pp. 378-386, A. MORET shows that the *Sarou* mentioned in Egyptian inscriptions were local administrative officials distinct from those appointed by the king, who while working side by side with the latter prevented abuses on the part of the royal agents. Among other duties they had jurisdiction in cases of dispute concerning tenants and their land.

**The Tomb of Senebtisi.**—Under the title *The Tomb of Senebtisi* Messrs. MACE and WINLOCK publish an important tomb of the twelfth dynasty excavated at Lisht during the winter of 1906-1907 by the expedition of the Metropolitan Museum, New York. It was a shaft grave, and although contemporary plunderers had entered it they were evidently driven off before doing

much damage. The process of excavation and the funeral objects discovered are described in detail, and where possible there are restorations in color. This tomb will serve as a standard with which to compare other undated tombs. [*The Tomb of Senebtisi*. By ARTHUR C. MACE and HERBERT E. WINLOCK. New York, 1916, Metropolitan Museum. xxii, 132 pp.; 36 pls. Folio. \$8.00.]

**Egyptian Balances and Weights.**—In *B. Metr. Mus.* XII, 1917, pp. 85-90 (7 figs.), B. M. G. publishes a small Coptic hand-balance consisting of a cylindrical beam and needle made of one piece of metal, a handle shaped like a pair of tongs, and two pans. The pans are thin sheets of bronze pierced at the edges with three holes for suspension. This balance was kept in an inlaid wooden box. The writer also discusses the balance with an upright support which is known from reliefs and papyri. Weights used in the balances were of stone, such as diorite, basalt, alabaster, and limestone, and, from the time of the Empire on, of bronze and of hematite. In shape they were rectangular, round, conical, or semicylindrical. The names of two are known, the *deben* (13 grams in the Old Kingdom to 15.9 grams in the Empire) and the *kidet* (8.8 to 10 grams), but there were many others. The finest weight in the Metropolitan Museum is of porphyry and bears the inscription, "Senusert, given life eternally, 70 gold *debens*." It was found at Lisht and weighs 954 grams. Weights were rarely in the shape of animals.

**Ancient Egyptian Fishing.**—In *Harvard African Studies*, I, 1917, pp. 199-271 (26 pls.; 5 figs.), O. BATES presents a comprehensive study of the various phases of Egyptian fisheries in prehistoric and dynastic times. The fishing implements, such as nets, boats, harpoons, traps, etc. are discussed. He considers also the racial affinities of the fishermen, the economic importance of the fish industry, and religious customs and taboos relating to fishing and the consumption of fish. In the course of the paper he gives valuable suggestions as to the use and meaning of certain palettes and hieroglyphs which have been a matter of considerable dispute.

## BABYLONIA AND ASSYRIA

**A New Fragment of the Gilgamesh Epic.**—In 1914 the Museum of the University of Pennsylvania acquired a well-preserved Babylonian tablet  $6\frac{1}{4}$  by 7 inches inscribed with six columns of writing, three on each side. It dates from Neo-Babylonian times and is especially important because it contains, with the exception of a few lines, the entire second book of the Gilgamesh epic hitherto missing. It belongs to a south Babylonian version of the epic. The subject is, "man redeemed from barbarism by the love and devotion of woman," that is, Enkidu tempted by the hierodule abandons his flocks and enters civilized society. At the end of the tablet Gilgamesh and Enkidu proclaim their purpose of making an expedition to the east against the terrible Humbaba. In the *Museum Journal*, VIII, 1917, pp. 29-38 (5 figs.), S. L(ANGDON) translates and comments on the tablet. In *Publications of the Babylonian Section of the Museum*, Vol. X, No. 3 (Pp. 207-229; pls. 63-70. Philadelphia, 1917.) the same writer publishes the text and translation with an introduction, notes, and an index. The tablet originally contained 240 lines, as is stated by the scribe.

**A Ritual of Atonement for Shamash-shum-ukin.**—In the *Museum Journal*

of the University of Pennsylvania, VIII, 1917, pp. 39-44 (fig.), S. L(ANGDON) discusses a large tablet in the Museum containing a ritual of atonement for Shamash-shum-ukin, brother of Asurbanipal and king of Babylonia. It originally had about one hundred lines. A shorter tablet containing a prayer of the same king is also in the Museum (published by Myhrmann). The tablet has to do with the *Maklu*, or burning ritual, in which the penitent burned images of the devils which he supposed afflicted him, and many lines in that book can be restored by means of this new tablet. According to the directions in this incantation the priest made fifteen images of devils of tallow, dough, etc., and burned them on a censer while the king recited his list of grievances and petition to the fire and sun gods. The writer also calls attention to a figurine in the Museum which is one of the three known examples of a Babylonian demon. It has four wings, a dog's paws in place of arms, and birds' claws for feet. It seems to have the body of a dog, the tail of a scorpion and a fierce grinning head. It probably represents the south wind.

**Sumerian Liturgical Texts.**—In Vol. X, No. 2 of *Publications of the Babylonian Section* of the Museum of the University of Pennsylvania (Philadelphia, 1917. Pp. 103-203; pls. 7-62; 4to.), S. LANGDON publishes, under the title *Sumerian Liturgical Texts*, twenty-two Sumerian tablets in the Museum and one at the University of Dublin. The volume includes part of an epic poem on the origin of Sumerian civilization, apparently in the same hand as the poems of the Flood and of Paradise; a lament to Aruru; a penitential psalm to the god Amurru; a lament upon the invasion of Sumer by the people of Gutium; a legend of Gilgamesh; a hymn to Ur-Engur; a hymn to Dungi; a hymn to a deified king not identified; two hymns to Ishme-Dagan; a lament on the destruction of Ur; a hymn of Samsuiluna to statues of lions and of himself; a liturgy to Enlil; a liturgy to Innini; a psalm to the trumpet (?) of Enlil; a liturgy of the Tammuz wailings; a small fragment of a liturgy to Nintud on the creation of man and woman; and prayers and incantations of Shamash-shum-ukin.

**Sumerian Grammatical Texts.**—In Vol. XII, No. 1 of *Publications of the Babylonian Section* of the Museum of the University of Pennsylvania (Philadelphia, 1917. 44 pp.; 58 pls. 4to.) S. LANGDON publishes fifty-six tablets in the Museum which are chiefly grammatical texts used for school exercises. Often the teacher's copy alone remains. Two contain the Sumerian original of part of the Babylonian and Assyrian bilingual, lexicographical work known as *ana itti-šu*. Another is part of a Sumerian text-book known in later Babylonia and Assyria as *garra-yubullu* and containing a list of names of chairs, beds, etc. Still another has some badly preserved sections of incantations and rituals followed by two closely written columns on anatomy. This volume very nearly completes the publication of the grammatical texts from Nippur now in Philadelphia and in Constantinople.

**Personal Names of the First Dynasty of Babylon.**—Dr. EDWARD CHIERA has brought out, as the first part of Volume XI of the *Publications of the Babylonian Section* of the Museum of the University of Pennsylvania, a syllabary of personal names copied from tablets in the Museum. They are written in Sumerian, but some of them have Akkadian equivalents for the names. They date from the first dynasty of Babylon, and all except six were written as exercises by pupils in the temple school at Nippur. The six exceptions, which are of the same character as the others, came from Yokha and prove the exist-

ence of a temple school there. All of these school exercises probably go back to two tablets of large size. The original purpose of the lists seems to have been due to a desire of the priests to classify the mass of personal names in existence in old Babylonian times. The second part of the work will contain the Akkadian, and the third part the Sumerian personal names. [*Lists of Personal Names from the Temple School of Nippur. A Syllabary of Personal Names.* By EDWARD CHIERA. Philadelphia, 1916, University Museum. 88 pp.; 34 pls. 4to.]

**Akkadian Personal Names from Nippur.**—Under the title *Lists of Personal Names from the Temple School of Nippur. Lists of Akkadian Personal Names (Publications of the Babylonian Section of the Museum of the University of Pennsylvania.* Vol. XI, No. 2. Philadelphia, 1916. Pp. 93–175; pls. 38–70), Dr. EDWARD CHIERA continues his publication of the lists of names found in the school exercises at Nippur. This part of the work contains Amoritic and Akkadian names. The material has been compiled from sixty-seven tablets (besides twenty-five duplicates) from Nippur in the University Museum.

**An Old Babylonian Map.**—In the *Museum Journal* of the University of Pennsylvania, VII, 1916, pp. 263–268 (2 figs.), S. H. L(ANGDON) publishes an old Babylonian map in the Museum showing various canals and villages near Nippur. It dates from the Cassite period, ca. 1500 B.C.

**The Excavations of Victor Place.**—In *R. Arch.*, fifth series, IV, 1916, pp. 230–241, MAURICE PILLET gives, with comments, the contents of various letters and documents relating to the excavations carried on by Victor Place in Assyria and his relations to the English excavators.

## SYRIA AND PALESTINE

**The Princeton Expeditions to Syria.**—In *Ancient Architecture in Syria*, Section A, Part 6, Professor HOWARD CROSBY BUTLER continues the publication of the discoveries in the field of architecture made by the Princeton expeditions to Syria. This part has to do with the remains at Si (Seeia), which was not a town, but a sacred precinct with temples, enclosed courts, gateways, statues, etc. The buildings discussed are the temple of Baal Shamin, the temple of Dushara, an unidentified temple to the south, a Nabataean gate, a Roman gate, and a Roman building. Beyond the enclosure were found a bath and tombs. In Division III, Section A, Part 6, Professors E. LITTMANN and D. MAGIE, Jr., publish sixteen Greek inscriptions from the site. [*Publications of the Princeton University Archaeological Expeditions to Syria in 1904–1905 and 1909.* Division II, *Ancient Architecture in Syria.* By HOWARD CROSBY BUTLER. Section A, Southern Syria, Part 6, Si. Pp. 365–402; pl. 28; figs. 323–351; plan. Division III, *Greek and Latin Inscriptions in Syria.* By ENNO LITTMANN and DAVID MAGIE, Jr. Pp. 359–372. Leyden, 1916, Late E. J. Brill.]

**The Site of Zeugma.**—In *Mél. Arch. Hist.* XXXV, 1915, pp. 161–189, FRANZ CUMONT presents an elaborate argument in support of the view that the site of the Graeco-Syrian city of Zeugma on the Euphrates is not that of the modern town of Beredjik, as maintained by Ritter, but some ten kilometres farther up stream, and that Beredjik corresponds with the Roman Birtha, or Macedonopolis as the Greeks called it.

**The Washington Manuscript of the Psalms.**—In 1906 Mr. Charles L. Freer of Detroit purchased in Cairo four Biblical manuscripts, one of which, a fifth century codex of the Psalms, is now published by Professor HENRY A. SANDERS. There are preserved 107 leaves written in a large, square, uncial hand. About two quires at the end are lost, but these were replaced in the tenth century or later by leaves from another manuscript, written in a sloping, Slavonic uncial hand, which the editor dates in the eighth century. A discussion of the manuscript, its palaeography, etc., precedes the Greek text which, in general, agrees with the vulgate. The first fifteen Psalms are very fragmentary. The editor prints at the foot of each page of text the variants found in Swete's edition. The manuscript is to be placed in the Smithsonian Institution in Washington. [*The Old Testament Manuscripts in the Freer Collection.* Part II. *The Washington Manuscript of the Psalms.* By HENRY A. SANDERS. New York, 1917, The Macmillan Company. Pp. 105-349; pls. 4-9. 4to.]

## ASIA MINOR

**The Authority of the Oracle at Clarus.**—In *B. Soc. Ant. Fr.* 1915, pp. 141-148, J. TOUTAIN discusses three inscriptions in Latin (*C.I.L.* III, 2880; VII, 633; and VIII, 8351) and one in Greek (*Insc. Gr. ad res Rom. pertinentes*, I, 767) which are dedications made on the authority of the oracle of Apollo at Clarus to certain unnamed local divinities. This oracle was often consulted on questions of pagan theology, and appears to have advocated the idea of a single supreme deity. These four inscriptions from places far apart afford confirmation of this.

**The Coins of Sardis.**—The first publication of the results so far attained by the Princeton expedition to Sardis is a volume on the coins by H. W. BELL. In addition to eighteen Mohammedan coins not included in the volume there were found 990 others which the author lists as follows: 419 Greek, 214 Roman, 1 Vandal, 354 Byzantine, and 2 from the Latin East. Sixteen coins are earlier than the time of Alexander, ten of them of bronze from Colophon, and six of silver. Of the latter two are Lydian issued under Croesus. In the vertical spaces between the stones of the basis of the cult statue of Artemis there were found 128 coins. The volume includes full descriptions, indices, and two plates. [*Sardis. Publications of the American Society for the Excavation of Sardis.* Vol. XI, Coins, Part I, 1910-1914. By H. W. BELL. Leyden, 1916, E. J. Brill. xiii, 124 pp.; 2 pls. 4 to.]

**Bronze Coins of Smyrna.**—A parcel of seventy-nine bronze coins of Smyrna, apparently all coming from a single hoard, is described by J. G. MILNE in *Num. Chron.* 1916, pp. 246-250. Common use of dies, and relative degree of wear, indicate three groups of magistrates issuing "*Homereia*," the order of the groups being chronological: Archias, Theotimos, and Pollis; Krokines and Kallistratos; Diogenes, Pasikrates, and Arrhidaios.

**A Gordian Omphalos?**—In *R. Ét. Anc.* XIX, 1917, pp. 98-100, G. RADET suggests that the Phrygians believed that they possessed the *ὀμφαλος*, or centre of the world, and that the chariot of Gordium symbolized it. Trojan chariots had upon the yoke a boss called *ὀμφαλος*.

## GREECE

### SCULPTURE

**Ivory Fragments from a Statue of Athena.**—In the Museo Profano of the Vatican Library are preserved two very beautiful fragments of ivory sculpture which were found in the Sabine country in 1824. They are the face and the left forearm, each a single piece, of a life-size statue of Athena. Their style places them about 450 B.C., and their artistic merit is so great as to suggest that they are from the hand of Phidias himself, although they cannot be definitely connected with any chryselephantine statue that he is known to have made. The technique of sculpture in ivory was undoubtedly brought with the material from Egypt, and the use of gold for statues from Babylon, though the development of the art in historical times is obscure; hence these pieces are of great value from the historical and technical as well as the artistic standpoint. (CARLO ALBIZZATI, *J. H.S.* XXXVI, 1916, pp. 373–402; 2 pls.; 8 figs.)

### VASES

**A Red-Figured Pyxis.**—In the *Museum Journal* of the University of Pennsylvania, VII, 1916, pp. 269–276 (2 figs.), S. B. L(UCÉ) discusses a red-figured pyxis recently acquired by the Museum (Fig. 1). It is 21 cm. in diameter and 7.9 cm. high. On the cover is painted the wedding of Heracles and Hebe. Zeus, Hera, and Athena are seated, while Hestia with a torch stands in front of them to welcome Heracles and his bride. Brown and purple were used on the drapery, and various details, such as diadems, earrings, necklaces, etc., were raised and gilded. About the side of the box ran a band of myrtle leaves and berries, the latter also raised and gilded. The vase once belonged to the Forman collection.



FIGURE 1.—PYXIS: THE MARRIAGE OF HERACLES.

**The Pistoxenus Vase at Schwerin.**—In *B. Soc. Ant. Fr.* 1915, pp. 179–180, P. GIRARD maintains that the figure leaning on a stick and carrying a lyre on the signed vase of Pistoxenus at Schwerin (see Helbig, *Jb. Arch. I.* 1912, pp. 24 ff.) is an old woman. A careful examination of the vase makes this certain. The name above the figure, if complete, is a feminine name ending in  $\omega$ .

**Euthymides.**—Among the Attic vase-painters of the late sixth and early



fifth centuries, Euthymides holds a conspicuous place. His work and that of a small group of closely associated artists has been subjected to a minute analysis by Professor J. C. HOPPIN. Under each name the signed vases are first described and then on the basis of the stylistic peculiarities thus determined other vases and fragments are attributed to the respective painters. All these vases are reproduced from drawings or photographs, and there are also numerous illustrations of details on a larger scale. Fifty vases are thus discussed, and divided among the artists as follows: Euthymides, signed or certain, 6, attributed 19; Phintias, signed 6, attributed 9; Hypsis, signed 2, attributed 1; Cleophrades, signed 1, attributed 6. The work is a most important addition to the material available for the minute study of Greek vase-painting. [*Euthymides and His Fellows*. By JOSEPH CLARK HOPPIN. Cambridge, 1917, Harvard University Press. xvi, 186 pp.; 48 pls.; 36 figs. 8vo.]

**Two Vases at Harrow.**—In *J. H.S.* XXXVI, 1916, pp. 123-133 (2 pls.; 9 figs.), J. D. BEAZLEY briefly discusses two groups of Attic vases of the ripe archaic period, which are represented in the museum of Harrow School by vases Nos. 55 and 56. To the vases already discussed in detail and assigned to the "Cleophrades painter" in *J. H.S.* XXX, p. 50 ff., he adds several more, making the total fifty-nine, of which one in New York, one in Boston, and one in Petrograd are notable. They are all large vases, amphorae, pelicae, loutrophori, etc. The other group, numbering thirty-eight, belongs to one of the minor artists of the same period, whose most interesting pieces are distinguished by an attractive subject rather than by fine workmanship.

**Vases in the Villa Giulia.**—In *Boll. Arte*, X, 1916, pp. 335-368 (24 figs.), L.



FIGURE 2.—CYLIX: VILLA GIULIA, ROME.

SAVIGNONI describes the important collection of vases in the Villa Giulia at Rome. They came from tombs at Civita Castellana, Falerii, Narce, Nepi, etc., and consist chiefly of Attic and Italian vases, though there are a few others. Among the black-figured Attic vases is a fine hydria upon which Perseus appears slaying Medusa;

while on others are scenes representing Heracles and the boar, Heracles and the Amazons, Heracles and the lion, and Hephaestus returning to Olympus. There is a very fine black-figured cylix, 0.45 m. in diameter, which has on

the inside the figure of a man seated on a couch playing a lyre (Fig. 2). The space between the central medallion and the rim is filled with an ivy-leaf border. One red-figured cylix bears the signature of Hiero, and others are attributed to Euphronius and to Brygus. On one cup a traveller appears hastening along the shore of the sea upon which is a huge tortoise; upon another is a figure of Apollo standing before an altar, holding his bow in his left hand and on his extended right a crow. The writer thinks this a copy of a statue in Athens. There is an interesting rhyton in the shape of a dog's head (Fig. 3). Another vase, shaped like a large astragal, has a figure of Nike on one side and a lion and an Eros on the other. It bears the signature of Syriacus, not otherwise known. In style this vase comes between the severe and the fine styles. One of the



FIGURE 3.—RHYTON: VILLA GIULIA, ROME.

best vases is a large crater with a band of eleven maidens dancing. Many of the red-figured vases have interesting mythological scenes, such as the slaughter of Pentheus by the Maenads. Included in the collection are some interesting Faliscan vases. One cylix bears a Faliscan inscription running from right to left. It reads, *Foied vino pipafo cra carefo*, i.e. *hodie vinum bibam cras carebo*. A second cylix has the same inscription except that it has *pafō* for *pipafo*.

**Corpus of Greek Potters and Vase Painters.**—In *R. Arch.*, fifth series, IV, 1916, pp. 373–412, GEORGES NICOLE publishes a *corpus* or annotated list of 133 Greek potters and vase painters. This is a preliminary publication of a part of the first volume of the *Recueil archéologique Paul Milliet*, a work which is to combine and supplement the contents of Overbeck's *Die antiken Schriftquellen*, Loewy's *Inschriften griechischer Bildhauer*, Klein's *Die griechischen Vasen mit Meistersignaturen*, and to include also catalogues of mosaic makers, glass makers, engravers, architects, and large monuments.

### INSCRIPTIONS

**An Emendation to the Decree in Honor of the Samians.**—In *Revue de Philologie*, XL, 1916, pp. 190–192, P. FOUCART proposes a new restoration for *I. G.* (Ed. Minor) II<sup>1</sup>, 1913, No. 1, ll. 26 and 27 of the third decree in honor of the Samians (Hicks and Hill, *Greek Historical Inscriptions*, No. 81, ll. 66–68). He reads, [Ἀναζητῆσαι δὲ τὰ ἐψηφισμένα πρότερον ὑπὸ τοῦ δήμου τοῦ Ἀθηναίων καὶ ἀναγράψαι τὸν γραμματεῖα τῆς βουλῆς ἐν στήλῃ] ἐ λυθινῇ.

**A Greek Inscription from Egypt.**—In *C. R. Acad. Insc.* 1916, pp. 420–428,

SEYMOUR DE RICCI publishes a fragmentary Greek inscription purchased by him at Medinet el-Fayum in 1905 and now in the Musée Guimet. It is a dedication of 6,470 citizens of Ptolemais, and seems to date from the time of Caligula.

**Corrections to Late Greek Inscriptions.**—In *R. Ét. Anc.* XIX, 1917, pp. 77–79, M. HOLLEAUX discusses and in part restores the following six late Greek inscriptions: (1) *B.C.H.* 1894, p. 249, No. 895 (also discussed by G. Colin and H. Pomtow); (2) *Fouilles de Delphes*, III (2), p. 273, No. 248 a–b; (3) *B.C.H.* 1884, p. 133; (4) *B.C.H.* 1892, p. 155, No. 7; (5) *B.C.H.* 1901, p. 355, No. 4 (cf. *R. Ét. Anc.* V, 1903, p. 211, No. 9); (6) *B.C.H.* 1883, p. 471, No. 5.

### COINS

**Symbolism on Greek Coins.**—Under the title *Symbolism on Greek Coins*, AGNES BALDWIN discusses the meaning of various signs which appear on Greek coins. She is deeply impressed by the psychological interpretation of myths and symbols advocated by Freud and Jung, and finds in Jung's "*Libido symbolism*" an explanation for the swastika, the triskeles, the ank, the Baal sign, the winged disk, etc. Not merely are all of these "*Libido symbols*," but the fish in Christian art as well. [*Symbolism on Greek Coins.* By AGNES BALDWIN. New York, 1916, American Numismatic Society. 106 pp.; 6 pls.; 91 figs. 4to.]

**Rare Coins of Magna Graecia.**—S. W. GROSE (*Num. Chron.* 1916, pp. 201–245; 2 pls.) publishes with full illustration and discussion thirty-seven very rare or previously unpublished coins of certain Greek cities in Italy and Sicily. The specimens described are now in the McClean Collection of the Fitzwilliam Museum. "Most important are the coins of Catana, Entella, and a 'transitional' tetradrachm of Syracuse." A new classification of the coins of Graxa is proposed.

### GENERAL AND MISCELLANEOUS

**Cretan Chronology.**—In *R. Arch.*, fifth series, IV, 1916, pp. 217–229, L. FRANCHET presents a new system of Cretan chronology. For Sir Arthur Evans' nine Minoan periods he substitutes five periods of the Bronze Age. His scheme is as follows: Neolithic I (Tripiti and Roussés); Neolithic II; Eneolithic (= Early Minoan I and II); Bronze I (= Early Minoan III and Middle Minoan I); Bronze II (= Middle Minoan II and beginning of Middle Minoan III); Bronze III (= end of Middle Minoan III and Late Minoan I and II); Bronze IV (Late Minoan III); First Iron Age (geometric). This system is based upon the stages in the development of pottery. These are carefully distinguished and tabulated.

**The Cemetery of Pachyammos.**—In 1913 a severe storm washed away the earth near the sea at Pachyammos, on the isthmus of Hierapetra, Crete, and revealed a Minoan cemetery. It occupied a space about 40 m. by 150 m. and dated from the period of Early Minoan III to Late Minoan I. In 1914 and 1915 RICHARD B. SEAGER completely excavated it. The burials were in jars of which 213 were found, and in addition six larnaces. Frequently the jars of early times were broken by later interments. Very few small objects accompanied the burials and no seal stones. The jars varied from 40 to 90 cm. in height. Pachyammos was evidently a Minoan port and the starting point for trade across the isthmus of Hierapetra. [*The Cemetery of Pachyammos*,

*Crete*. By RICHARD B. SEAGER. Philadelphia, 1916, University Museum. 30 pp.; 31 pls. 4to.]

**Egyptian Cults at Delos.**—The excavations of the French at Delos brought to light three sanctuaries dating from the third to the first century B.C., dedicated to Egyptian divinities. These are now published by PIERRE ROUSSEL (*Les cultes égyptiens à Délos du III<sup>e</sup> au I<sup>er</sup> siècle av. J.-C.* Paris, 1916, Berger-Levrault. 300 pp.; 16 figs. 8vo. 10fr.). After describing the buildings he discusses in order 217 Greek inscriptions which have to do with this worship, gives an account of its origin, the societies especially engaged in it, the public cult before 166 B.C., the Egyptian cults after that date, the gods worshipped, the worshippers, and the liturgy.

**Temple and Shrine.**—J. G. Frazer's argument that, since gods have *vaol* while heroes have only *ἡρώα*, the famous temple at Athens is wrongly identified as the Theseum is refuted by C. H. WELLER (*Cl. Phil.* XII, 1917, pp. 96–97), who cites from Pausanias many cases of *vaol* of individuals of less than divine rank. Weller does not attempt, however, to defend the traditional identification, but merely to refute this argument against it.

**Lord Elgin and His Collection.**—In commemoration of the centenary of the acquisition of the Elgin Marbles by the British nation in 1816, a detailed history by A. H. SMITH of the formation of the collection including the casts, drawings, inscriptions, coins, etc., its transportation to England and temporary disposition in London, with its final purchase for the British Museum, is published in *J.H.S.* XXXVI, 1916 pp. 163–372 (19 figs.). When Thomas Bruce (1766–1841), seventh Earl of Elgin, was appointed British ambassador to the Porte in 1799, he followed an established precedent in including artists in his suite to copy the works of classical art that were to be found in the Levant; but he went much beyond any predecessor in the scope and purpose of his plans. These included from the start taking casts as well as drawings of the sculptures and architecture, and making the collection sufficiently large and comprehensive to be of value to the nation; and when to this was added in course of time the transfer to England of the originals of the work of Phidias, he regarded them as the basis for founding a new school of art in that country, through the revelation of a wholly new method and standard of art. He endeavored at first to get official sanction and support for the work, but as this was refused he expended upon it a large private fortune, for which he was never adequately recompensed in money. The agent to whose exertions the formation of the collection was principally due was Giovanni Battista Lusieri, an Italian painter of antiquities, who remained in Lord Elgin's service, most of the time at Athens, then Turkish domain, from October, 1799, until his death in 1821. The company of artists who worked under Lusieri's directions until 1803 included a Russian draughtsman for figures and sculpture, Feodor Ivanovitch, two architects, Balestra and Ittar, and two moulders of casts, also Italians. Lord Elgin himself, because of absence from Greece, could give little personal supervision and had to rely upon the voluntary coöperation of many friends. Among these were Dr. Philip Hunt, the embassy chaplain, who was active during the early years of the time, and Mr. William Richard Hamilton, at first Lord Elgin's private secretary, who was of the greatest possible assistance from the beginning to the end of the entire enterprise. To the almost incredible difficulties of communication, not only between England

and the Mediterranean, but between different parts of the Mediterranean and even of the Turkish empire, was added that of dealing with the Ottoman government at home and its local agents, which involved long delays and the expenditure of large sums over and above the actual cost of the work done. Lord Elgin himself, on returning from his post at Constantinople in 1803, was taken prisoner in passing through France and held for more than three years, a part of the time cut off from correspondence. The success of the British arms against Napoleon in Egypt was a decisive factor in obtaining permits for the more extensive operations, and procured for the British nation much that would otherwise have gone to their rivals the French.

The artists were accidentally delayed, at Girgenti on the way out to Constantinople, so that the collection began with drawings and casts of the Phaedra sarcophagus there, but by August, 1800, the moulders were at work upon the sculptures of the Theseum at Athens. The first marbles acquired were a relief of mothers and babies and the famous boustrophedon inscription from Cape Sigeum. For the first nine months, access to the Acropolis, then a nest of Turkish houses, was had only at an expense of 25 guineas a day. Not until the summer of 1801 was permission asked and granted to take away marbles from Athens. The reason for adding this to the original purpose of drawing and modelling the sculptures was the conviction that they were exposed to certain injury and probable destruction if left in Athens. The custodian and garrison of the Acropolis were continually destroying parts of the Parthenon to get at the lead in which the iron clamps were set. When the house of an old Turk was taken down and the digging carried down to the rock in a vain search for some of the missing figures, the owner acknowledged that these had been burnt to make the mortar for his house. Although the frieze, metopes, and pediment sculptures of the Parthenon were the most important objects removed, excavations were also made and specimen marbles taken from the Erechtheum, Propylaea, temple of Wingless Victory, and other monuments in Athens, as well as at Daphne, Eleusis, and Mycenae. The artists travelled in many parts of Greece and made drawings and paintings of landscape and monuments. Lusieri himself began many such pieces of work, some of them of great size, but only two or three of his were ever entirely finished. The marbles and other objects were packed in wooden cases and sent at various times, either in privately chartered vessels or by government ships, to Malta or Alexandria and thence to London. One valuable cargo on board the brig *Mentor* was wrecked on the south coast of Cerigo, but was salvaged at great expense without any serious loss. The two largest consignments of the collection reached England in 1804 and 1812. Some of the objects went to Broomhall, Lord Elgin's estate in Scotland, and remained there. The rest were kept in London, at first in the house at the corner of Park Lane and Piccadilly afterwards known as Gloucester House, and later at Burlington House. There they were seen by the public and by connoisseurs, among them Canova, whose admiration was unbounded, and their reputation grew steadily. Negotiations for their purchase by the nation went on for some years. The first formal petition from Lord Elgin to Parliament was presented on June 15, 1815, the day of the battle of Waterloo, and the final transfer to the British Museum was made in August, 1816. The price set by a committee of Parliament, £35,000, was less than half of Lord Elgin's estimate of his expenditure with interest.

## ITALY

## ARCHITECTURE

**Details of the Theatre of Orange.**—In *C. R. Acad. Insc.* 1916, pp. 455–458 (2 figs.), J. FORMIGÉ publishes certain details as a result of his study of the Roman theatre at Orange. Clear indications enable him to calculate the diameter of the orchestra at 19.10 m., which may be compared with 18.95 m. in the theatre at Arles. The wall of the *pulpitum* can be located exactly. It was 0.75 m. thick and probably ornamented with a frieze as at Athens. It had an altar at the centre. There were thirty-one holes for supports for the curtain which rose about 2.80 m. above the stage.

## SCULPTURE

**Octavian-Mercury.**—In *R. Arch.*, fifth series, IV, 1916, pp. 257–264 (2 figs.), J. SIX finds that the statue in the Louvre (Reinach, *Répertoire*, I, 161), which goes by the name of Germanicus, really represents Augustus under the guise of Mercury (cf. Horace, *Od.* I, ii, 43 f.). The nose and part of the head are modern. When these are properly restored, the apparent age of the person is increased. The cult of Augustus as Mercury must be later than the battle of Actium, after which he was assimilated to Apollo for a short time. The probable date of this portrait is 28 B.C.

**Funeral Lights among the Romans.**—In *Journal of Roman Studies*, V, 1915, pp. 149–164 (2 pls.; 4 figs.), G. M. RUSHFORTH discusses the piece of sculpture from the tomb of the Haterii (discovered in 1848 and now in the Lateran Museum) representing the lying in state of the dead. There are lights placed about the bier. This seems to be the only clear illustration of funeral lights on Roman grave monuments, but there are references in the literature, e.g. Persius, III, 103. Coins also show that such lights were used in connection with the funerals of emperors. Eusebius (*Life of Constantine*, IV, 66) says that when Constantine's body lay in state it was surrounded by lights in golden candlesticks. On the marble chests for holding the ashes of the dead dating chiefly from early imperial times, torches or candelabra are often carved on the corners. From the time of Augustus lights were used in connection with the dead for two purposes, (1) when the body was lying in state, and (2) in a cult of the dead. The use of lights by Christians to symbolize the light of Paradise is probably derived from an earlier Roman custom.

**An Archaic Terra-cotta Relief.**—In *Journal of Roman Studies*, V, 1915, pp. 203–206 (fig.), Mrs. VAN BUREN publishes an archaic terra-cotta relief  $7\frac{7}{8}$  by  $8\frac{1}{4}$  inches, in the Museum of Fine Arts, Boston. It is said to have been found in Rome. It represents two horses advancing to the left and evidently drawing a chariot which is now missing. A warrior wearing a helmet is mounted on the near horse. The artist observed the principle of isocephalism, so that the man appears very small as compared with the horse. The background was painted red, and there are traces of a cornice above. In style the relief comes nearest to one found in the Forum near the Niger Lapis (*Not. Scav.* 1899, p. 167, fig. 17), and in its anatomical details it resembles the archaic frieze found at Prinia.

### VASES AND PAINTING

**Vases for Dipping and Surprise Vases.**—In *R. Arch.*, fifth series, IV, 1916, pp. 249–252 (2 figs.) W. DEONNA publishes cuts of two vases in Geneva. One from Upper Italy, has many holes in the bottom and a small orifice at the top; it could be used to dip a liquid from a receptacle and as a sprinkler. The other vase, from Southern Italy, is a trick vase, of a not uncommon kind.

**The Solar Rhombus or Wheel.**—In *R. Arch.*, fifth series, IV, 1916, pp. 252–256 (3 figs.), M. DEONNA discusses the representation on a scyphus from Southern Italy, now in Geneva. A nude youth holding a fringed band or fillet in his hands, stoops as if in pursuit of a rayed wheel or ball. It may be that the scene is one of ritual, rather than of sport.

**A Catalogue of Arretine Pottery.**—The Museum of Fine Arts, Boston, has published a catalogue of its important collection of Arretine vases. It was written by Professor G. H. CHASE of Harvard University and follows the lines of his catalogue of the Arretine pottery in the Loeb collection, with such modifications as have been made necessary by material published since 1908. Thus there is a general introduction treating of the sites where this style of pottery has been found, the types, moulds, potters' names, etc., and a description of the moulds, vases, and fragments, 143 in number, arranged by classes. [*Museum of Fine Arts, Boston. Catalogue of Arretine Pottery.* By GEORGE H. CHASE. Boston and New York, 1916, Houghton Mifflin Co. 112 pp.; 30 pls.; 2 figs. 4to. \$2.50 net.]

**References to Painting in Plautus.**—In *Cl. Phil.* XII, 1917, pp. 143–156, CHARLES KNAPP discusses the passages in Plautus and Terence which deal with painting, and concludes that in the time of Plautus references to fresco-painting and portrait-painting were easily intelligible, and that the themes, aside from portraits, came chiefly from mythology.

### INSCRIPTIONS

**Two Mile-stones of Septimius Severus.**—In *C. R. Acad. Insc.* 1916, pp. 388–395, F. CUMONT discusses a Roman mile-stone copied by Hogarth near Arimeh, Northern Syria, in 1907 and compares with it another stone published by V. Chapot in 1902 (*B.C.H.* 1902, p. 191.) Both come from the road, built by Septimius Severus in 197, which ran from Berea towards the Euphrates by way of Batne and Hierapolis. The second stone has an Arabic inscription scratched over part of the Latin.

**A. Julius Pompilius Piso Levallus.**—In *B. Soc. Ant. Fr.* 1915, pp. 238–241, R. CAGNAT comments on the name of A. Julius Pompilius Piso Levallus who governed Numidia from 175 to 178 A.D., and publishes the epitaphs of his son, A. Julius Celsus, and his daughter, Julia Pisonina.

**Epigraphic Bulletin.**—In their 'Revue des Publications relatives à l'Antiquité romaine' for July–December, 1916 (*R. Arch.*, fifth series, IV, 1916, pp. 467–484), R. CAGNAT and M. BESNIER give the text of 61 inscriptions (two Greek, the rest Latin) and notes on epigraphic publications. A classified index is appended (pp. 485–493).

### COINS

**The Roman Silver Coins of Corstopitum.**—In *Journal of Roman Studies*, V, 1915, pp. 173–190, H. H. E. CRASTER discusses and catalogues the Roman silver

coins found at Corstopitum from 1906 to 1912. These are 337 denarii dating from republican times to Gordianus Pius, and 10 siliquae. Quinarii were not found at all.

**Coinage of Hybla Galeotis.**—The situation of the Sicilian city of Hybla Galeotis and its scanty coinage are treated by SALVATORE MIRONE in *R. Ital. Num.* XXIX, 1916, pp. 435–449 (4 figs.). From considerations of the history of the place and of the style of its coins, the period of its mintage must be not earlier than the beginning of the second century before Christ.

**Coins of Longane.**—The coins of the Sicilian Longane, or Longone, which SALVATORE MIRONE, following Ciaceri, identifies with the present-day Ognina, or Lognina, a hamlet situated a little to the east of Catania, are somewhat sketchily described by him in *R. Ital. Num.* XXIX, 1916, pp. 450–460 (2 figs.).

### GENERAL AND MISCELLANEOUS

**A Ritual Ceremony at the Funeral Games of Anchises.**—At the funeral games of Anchises described in the fifth book of the *Aeneid*, Aeneas fastens a dove to a ship's mast to serve as a target for archers. In *R. Ét. Anc.* XIX, 1917, pp. 101–110 (fig.), W. DEONNA argues that this is really a ritual ceremony in which those who take part strive to hit the bird of celestial fire, *i.e.* the giver of fertility, at the top of the tree of life with arrows symbolizing rays of light.

### FRANCE

**The Punishment of Prometheus on a Gallic Vase.**—In *B. Soc. Ant. Fr.* 1915, pp. 214–215, J. TOUTAIN calls attention to a piece of red glazed pottery from Alesia upon which Prometheus appears chained to the rock and attacked by the eagle.

**Modifications of Classical Sculptures.**—In *B. Soc. Ant. Fr.* 1916, pp. 114–118, J. TOUTAIN calls attention to two pieces of sculpture found at Alesia a few years ago, (1) a copy of the well-known "satyr in repose," and (2) a herm of Heracles. The satyr was accompanied by an animal now largely broken away, but apparently a sow; while the Heracles wears what appears to be the skin of an ox. The substitution of the sow for the panther and the ox for the lion in these monuments is due to the fact that the boar and the ox were sacred animals in Gaul, and the panther and the lion unknown. Many similar modifications of well-known pieces of classical sculpture may be found in Gallo-Roman art.

**Gallo-Roman Graves at Bouillé-Courdault.**—In *B. Soc. Ant. Fr.* 1915, pp. 109–111, J. FORMIGÉ argues that the existence of a Gallo-Roman cemetery at Bouillé-Courdault (Vendée) is due to the presence of a famous spring. The cult of springs in Gaul is well known and a place held in veneration would be a natural location for a cemetery.

**The Date of the Discovery of the Superposed Mosaics at Lyons.**—In *C. R. Acad. Insc.* 1916, pp. 350–356, P. FABIA points out that the date of discovery of the three superposed mosaics excavated at la Déserte, Lyons, can be ascertained with considerable certainty. The first was found in 1820.



## GREAT BRITAIN

**The Palaeolithic Floor near Caddington.**—In *Archaeologia*, LXVII, 1916, pp. 49–74 (41 figs.), W. G. SMITH points out that the palaeolithic floor at Caddington was larger than has generally been supposed and extended to Gaddesden Row, Hertfordshire, and to Round Green, near Luton, Bedfordshire, where numerous palaeolithic implements have been found.

**Hoirds of the Bronze Age.**—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 153–163 (3 figs.), C. T. TRECHMANN discusses two hoards of bronze implements, one of sixteen found near Brighton and dating from the third period of the Bronze Age; the other of nine specimens, belonging to the fifth period of Montelius, found at Newport, County Mayo, Ireland. In the latter are two “sun flower” pins.

**Bronze Age Hoards from Oxford.**—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 147–152 (3 figs.), E. T. LEEDS discusses two hoards of bronze implements found at Oxford in 1830 and 1881 respectively. The first, which consists of seven miscellaneous and broken pieces, was probably a founder’s hoard; the second consisted of ten palstaves and a celt. Both hoards date from the period designated as Bronze Age IV, *ca.* 1400–1100 B.C., by Montelius.

## NORTHERN AFRICA

**Gigthis.**—In *Arch. Miss.* No. 14 (116 pp.; 14 pls.; 3 figs.), L. A. CONSTANS publishes a monograph on the Roman remains at Bou-Ghara, the ancient Gigthis, in Tunis. Excavations were conducted here from 1901 to 1906. The history of the town, which is known as early as the fourth century B.C., is briefly set forth and the various monuments described in turn. These include the buildings in the vicinity of the forum, among which is a large Corinthian temple of Serapis, the monuments between the forum and the sea, the docks and the neighboring district, the baths, the great palaestra and its baths, the market, the temple of Mercury, and other miscellaneous remains.

**Inscriptions from Gigthis.**—In *Mél. Arch. Hist.* XXXV, 1915, pp. 329–344, L. A. CONSTANS continues his discussion (*ibid.* XXXIV, 1914, pp. 267–286; cf. *A.J.A.* 1915, p. 487) of the inscriptions found at Gigthis in Tunis. He describes six hitherto unpublished, and gives a revised reading of eleven already known.

## EARLY CHRISTIAN, BYZANTINE AND MEDIAEVAL ART

## GENERAL AND MISCELLANEOUS

**A Votive Cross on the Parthenon.**—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 191–199 (fig.), E. FRESHFIELD calls attention to a cross incised on the sixth column on the north side of the Parthenon. It is of an intricate pattern 16 in. long and 11 in. wide. At the top is the abbreviation IC and at the bottom XC, while the word NIKA divided appears at the ends of the side arms. Near the top the letter E is four times repeated, and there are the initials PCVA and MNC. This is evidently a votive cross dating from the tenth to the

twelfth century, but the shape cannot be paralleled. The writer also notes that there are crosses of a simple pattern cut on the pillars which stand on each side of the entrance to the museum at Eleusis. They once formed part of the iconostasis of the old Byzantine church of St. Zachariah.

**The Byzantine Churches of Cyprus.**—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 111–133 (26 figs.), G. E. JEFFERY discusses and gives plans of the early Byzantine churches in Cyprus.

**The Carmelite Church of Famagusta.**—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 106–110, G. E. JEFFERY publishes notes upon the Carmelite Church of Famagusta, Cyprus.

**Pagan Symbolism on Christian Coins.**—The survival on coins of the Christian period of emblems first used on coins of the pagan era is discussed by NICOLA BORELLI in *R. Ital. Num.* XXIX, 1916, pp. 461–470.

**Old Celtic Motives in Christian Art.**—In *R. Hist. Rel.* LXXIII, 1916, pp. 185–202 (10 figs.), W. DEONNA shows that the figure of Daniel (identified by inscriptions) in the lion's den, with the lions licking his feet, found as an ornamental design on Christian buckles, etc., goes back to an old Celtic mythological group consisting of a deity accompanied by solar lions. It is a case where the new religion adapted an old motive. In a similar way, certain figures of animals, especially horses, used for ornamentation in Christian art go back to the Celtic solar horse. The old motives of Celtic art had great vitality.

## SPAIN

**San Julian de los Prados, Oviedo.**—In the *Boletín de la Sociedad Española de Excursiones*, XXIV, 1916, pp. 29–51 (2 figs.), 97–140 (27 pls.; 10 figs.), F. DE SELGAS produces an exhaustive monograph on the important early church of St. Julian (Santullano) at Oviedo, which dates from the ninth century. Apropos of the restoration of the monument he takes up in detail the history, ground plan, separate architectural parts, ambon, chancels, windows, pavement, roof, bell-tower, mural paintings, etc. The plates, part in color, give an excellent idea of the basilica and its decoration.

## FRANCE

**Tombs with Windows.**—In *R. Arch.*, fifth series, IV, 1916, pp. 265–285 (10 figs.), LÉON MAITRE discusses, apropos of the “tomb of Sainte Reine” and the “little basilica” at Alesia, a number of tombs and sarcophagi in various places in France, in which windows (*i.e.* openings of various shapes) exist. He finds that these tombs are Christian, and the existence of the window shows that the tomb was (or is) venerated, and the saint buried within is supposed to exert a healing power. Among the sick who come as pilgrims to these tombs, those who suffer from some disease of the head are always the most numerous. The round windows are no doubt for their benefit, that they may insert their heads. This series of tombs begins as early as Merovingian times, and remains in favor even at the present day. A similar custom existed at Rome from the time of the catacombs. *Ibid.* p. 458 É. ESPÉRANDIEU explains that the holes in the sarcophagi at Alesia were made by plunderers who wished to rifle the tombs. The skeleton in the “sarcophagus of Sainte Reine” was that of a man.

**Rings from Aire-sur-la-Lys.**—In *B. Soc. Ant. Fr.* 1915, pp. 159–163 (fig.), the Comte DE LOISNE publishes ten rings found during the last sixty years near Aire-sur-la-Lys (Pas-de-Calais). Five of them date from the third to the fifth century A.D., and five from the twelfth to the sixteenth century.

## GREAT BRITAIN

**Norman Capitals.**—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 234–243 (22 figs.), C. E. KEYSER describes fifteen Norman capitals at Sonning, Berkshire, which came from the great abbey of Reading, which was blown up and destroyed by the Parliamentarians. He also discusses other stones from the abbey.

**Capitals from St. Nicholas Priory.**—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 245–250 (12 figs.), H. BRAKSPEAR discusses a series of capitals and bases of Purbeck marble from St. Nicholas priory, Essex, which have recently been discovered. They date from the twelfth century.

**Bishop Flambard's Great Wall at Durham.**—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 221–226 (plan), W. T. JONES and J. T. FOWLER discuss in the light of excavations carried on in 1905 and 1916 the precinct wall of Bishop Flambard built at Durham about 1120. It was made of roughly dressed stones of large size and was about five feet thick.

**The Aisle Vaulting of the Winchester Transept.**—In *J. B. Archit.* XXIII, 1916, pp. 313–320 (8 figs.) and 329–334 (7 figs.), C. H. MOORE discusses at length the aisle vaulting of the transept of Winchester Cathedral. *Ibid.* XXIV, 1917, pp. 65–69 (3 figs.), J. BILSON comments upon the paper.

**The Dorter Range of Worcester Priory.**—In *Archaeologia*, LXVII, 1916, pp. 189–204 (7 pls.), H. BRAKSPEAR discusses the dorter range of Worcester Priory pointing out its peculiarities.

**The Shrine of St. Edward.**—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 68–77 (4 figs.), H. F. WESTLAKE publishes certain details recently brought to light concerning the shrine of St. Edward in Westminster Abbey.

**A Bronze-Gilt Boss.**—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 87–95 R. SMITH discusses a bronze-gilt boss formerly preserved in the church of Steeple Bumpstead, Essex, and now in the British Museum. It is five inches in diameter and was probably one of five attached to a cross on a gabled shrine or reliquary. It is of Irish workmanship dating from about 740 to 750, and was probably carried off from Ireland in some Viking raid.

## NORTHERN AFRICA

**A Relief at Dougga.**—In *B. Soc. Ant. Fr.* 1915, pp. 124–128 (fig.), G. LAFAYE publishes a bone relief found at Dougga in 1913. It is 12 cm. long and 4.5 cm. high, and represents five bears in violent combat with three hunters. It dates from shortly before the sixth century A.D. and is now in the Bardo Museum, Tunis.

## RENAISSANCE ART

### GENERAL AND MISCELLANEOUS

**The Decoration of Organ Buffets.**—In *Gaz. B.-A.* XII, 1916, pp. 457–473 (pl.; 6 figs.), G. SERVIERES writes on the great church organs of the fifteenth and sixteenth centuries and their decorative architectural treatment.

**Alabaster Tables.**—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 63–68 (4 figs.), W. L. HILDBURGH discusses two alabaster tables, one 22½ in. by 14 in., representing the Holy Trinity, of Spanish workmanship dating from the fifteenth century; and the other 16½ in. by 9½ in. representing the entombment. The latter came from northern France and has been damaged and repaired. He also comments on a bronze head of a king as yet unidentified. It dates from the sixteenth century and may have belonged to a group.

**The Old Masters and Childhood.**—In the *Print Collector's Quarterly*, VII, 1917, pp. 175–199 (12 figs.), G. S. HELLMANN writes on drawings for and of children by the old masters. Childhood and its viewpoint were shared intelligently by Raphael, Dürer, Rembrandt, Rubens, and others.

### ITALY

**Frate Antonio da Monza.**—In *Rass. d'Arte*, XVI, 1916, pp. 28–37 (9 figs.), F. MALAGUZZI-VALERI takes up the thorny problem of the group of late Quattrocento Lombard miniatures associated with the name of Frate Antonio da Monza. Only a single loose sheet, the Pentecost of the Albertina, Vienna, is signed F. ANTONII DE MODOETIA MINORISTE OPUS G. DE. The name and portrait of Pope Alexander VI, indicate that the sheet has been removed from a missal or Pontifical of that Pope, and date the miniature between 1492 and 1503. The other works which have been in the course of years grouped with this as due to Frate Antonio by Venturi, Kristeller, Colvin, and Ratti are stylistically so different that they must be assigned to a different origin, in fact to a number of other artists. Of these artists the first in importance is the anonymous master of the *Hours* of Bona Sforza, in the British Museum. To this miniaturist belongs a large part of the work ascribed to Frate Antonio: the Vatican Pontifical, Cod. Ott. Lat. 501; two miniatures, Goldschmidt collection, Paris; the frontispiece of the *Sforziada* by Simonetta, London, British Museum (another copy in Paris, Bibl. Nat.), printed at Milan, 1490; a diploma, dated 1497, of Emperor Maximilian to Lodovico il Moro, recently discovered in the Archives of State, Milan; and fragments of an illuminated book in the Uffizi. A second smaller group is represented by the *Life of Giacomo Sforza*, Paris, Bibl. Nat. It. Ms., 372, written 1490, and the contract of 1494 between il Moro and Beatrice d'Este, London, Br. M., Add. Ms. 21413. The other works attributed to Frate Antonio show in reality the work of many hands, sometimes even in the same object. For example, part of the miniatures in the *Libro di Jesus*, Trivulziana, Milan, are of a coarse, inexperienced illumination, while others are very close to the accomplished Solario. Even more artists worked on the *Grammatica di Donato* of the same collection. The large portraits of Maximilian Sforza and Lodovico are by Preda. Of the small scenes one is by an awkward hand like some of the illuminations of the *Libro di Jesus* above mentioned; another is by an artist entirely different in character, but most of them are the work of the vivacious and prolific master of the *Hours* of Bona Sforza, who was evidently the most active miniaturist of the group. His inspiration came from an easily recognizable source. As the long list of miniatures has to be stripped away from Frate Antonio and divided among various personalities, so his authorship of the engravings grouped under his name must be denied. Nor can they be assigned to the master of the *Hours* of Bona Sforza. For this master, however,

these engravings by whomsoever they may be—they seem partly the work of Zuan Andrea, partly of his school—were the inspiration on which his miniatures were based. The old hypothesis that the miniaturist of the *Hours* of Bona Sforza influenced Zuan Andrea neglected the chronological relation of the two; the latter's work is actually earlier. The name of the miniaturist is not derivable from any present evidence. Certainly the suggestion of Girolamo



FIGURE 4.—GLORIFICATION OF ST. URSULA  
BY CARPACCIO.

da Cremona is untenable and his quality does not come up to the known works of Preda. Though nameless to us, he was the favorite of a decade at the court of Lodovico il Moro.

**The Tomb of Giovanni Geraldini by Agostino di Duccio.**—In *Rass. d'Arte*, XVI, 1916, pp. 38–42 (8 figs.), A. COLASANTI offers a reconstruction of the tomb of Bishop Giovanni Geraldini in S. Francesco, Amelia. Agostino di Duccio is known to have made the monument to Matteo and Elisabetta Geraldini



FIGURE 5.—NATIVITY BY CARPACCIO: COLLECTION OF LORD BERWICK.

in the same church, and that of Giovanni dating from 1476 shows his style clearly enough to make the already probable attribution a certainty. Of Giovanni's monument, besides the sarcophagus and architectural decoration, the figure of the deceased, a relief of four Virtues and a half length relief of John the Baptist, all of which had unfortunately been removed from the church in 1902, have been returned to their original location and allow an approximate though incomplete restoration. The style of the work is decadent, the marbles are older pieces reused.

**Carpaccio's Glorification of St. Ursula.**—In *Rass. d'Arte*, XVI, 1916, pp. 1-8 (pl.; 7 figs.), B. BERENSON contests the date of the "Glorification of St. Ursula" by Carpaccio in the Venice Academy (Fig. 4). The picture bears, as is well known, the date 1491. But such a date seems unthinkable for the painting in



FIGURE 6.—HEAD BY CARPACCIO.



FIGURE 7.—HEAD BY CARPACCIO.

view of the artistic development of Carpaccio. The emphasis on design and the serious completeness of the work are not characteristic of the young Carpaccio but are found only about 1510, *e.g.*, in the artist's masterpiece, the "Presentation in the Temple." The architecture also is sixteenth century architecture comparable to the interior of S. Salvatore. Other pieces of the St. Ursula series are totally unlike the Glorification technically. They show the influence of the cutting linear modelling of Gentile Bellini, notably of his earlier manner. This one picture, however, is softly contoured and atmospheric, more in the manner of Giovanni Bellini, who had later become Carpaccio's guiding star. To these general considerations for a later date than that actually borne by the picture come other specific ones. First in importance comes the sentimental female type. For similar material one must look to the altarpiece of 1516 in Capo d'Istria and the "Martyrdom of St. Stephen" of 1520 in Stuttgart. The type of St. Ursula is unlike that in the other pic-

tures of the series and is one that appears in various works between 1507 and 1514. The putti floating about are of a type that seems to make its appearance about 1510. The landscape is equally late, and the oriental cavalier in the middle ground is a set motive in Carpaccio's pictures from about 1508. Witness the lovely Nativity in Lord Berwick's collection, London (Fig. 5). In fact, the heads recall those of Boltraffio, Granacci, Ridolfo Ghirlandajo, Bartolomeo Veneto, or even the young Titian far more than those of Carpaccio in the nineties. The female coiffure with the chignon here worn does not occur in Venetian painting till about 1505 ("Doubting Thomas," Treviso) and is prominent for a decade thereafter. The Giorgionesque male hair dress is in evidence, a complete impossibility in 1491. The most definite piece of evidence is found in connection with the standard bearer on the left and the female figure almost in front view behind her. The latter has an unusual arrangement of the veil, which is fastened in a knot on the forehead, a style of about 1510. Of both heads preliminary drawings are in the Gathorne Hardy collection (Figs. 6 and 7). But these same drawings were also used for the "Presentation in the Temple" of 1510. Sir Sidney Colvin, who first published the drawings, though he made all the recognitions, tried to keep the traditional dating by assuming that the drawings were reemployed after twenty years. But this, in itself unprecedented, is disproved by the style of the drawing and the costume. The problem of the date solved, the signature remains a riddle. The "1491" seems authentic, and the name is "Carpatio," not "Carpathius," as after 1502. Possibly this picture, completing the series, was given the date of the initiation of the work and the name was so spelt to accord with the spelling of the companion pieces.

**A Portrait by Titian.**—In *Burl. Mag.* XXX, 1917, p. 87 (pl.), Sir S. COLVIN calls attention to a portrait of an old man from the collection of Lord Northwick and now the property of Captain E. G. Spencer-Churchill, Northwick Park. It has always borne the name of Titian. There is, however, no record of its history before it came into Lord Northwick's collection, and the attribution has been looked upon with doubt. A successful cleaning of the work has now brought to view its fine qualities and proved its genuineness as an example of Titian's late manner.

**La Schiavona.**—In *Gaz. B.-A.* XII, 1916, pp. 478-483 (pl.), M. W. BROCKWELL discusses the authorship of the famous portrait "La Schiavona" or "Caterina Cornaro" which has passed into the Cook collection, Doughty House, Richmond. In spite of much conflict of opinion and the supposed Giorgionesque character of the work, Titian's authorship is vindicated.

**A Portrait from the Boschi Collection, Bologna.**—In *Burl. Mag.* XXX, 1917, pp. 73-78 (4 figs.), Miss E. C. JAMES offers evidence to prove that a portrait included in the Sir William Abdy sale of 1911 is either the original or a replica of an "auto-ritratto" by Francesco Francia. Aside from considerations of resemblance of the work to authentic paintings by Francia, the argument is based principally upon Bolognese records and an engraving from the painting. In the nineteenth century records of Gaetano Giordani a "self-portrait" by Francia in the Casa Boschi is described. Marcello Oretti in the eighteenth century tells of the same picture and says that an engraving was made of it by Carlo Faucci. In 1858 the entire Boschi collection of paintings was sold and there is no record of the present location of the Francia portrait.



However, an engraving still exists in the Casa Boschi, bearing an inscription which states that the engraving was made by Faucci in 1763 from the portrait of Francia painted by himself in the Casa Boschi. This engraving was obviously made from the portrait which was formerly in the Abdy collection and which H. Cook has suggested represents Baldassare d'Este (*Burl. Mag.* XXVII, 1915; pp. 98-104; 7 figs.). The question seems to turn upon the trustworthiness of the Bolognese writers cited. Miss James considers them authoritative.

**On Some Unpublished North Italian Pictures.**—In *Burl. Mag.* XXX, 1917, pp. 68-73 (4 figs.), T. BORENIUS publishes a picture of the Virgin and Child in the "Seventeenth Century Gallery" obviously by the same master as the "Rest on the Journey to Bethlehem" in the Ashmolean Museum, discussed in *Burl. Mag.* XXV, 1914, pp. 325-326 (5 figs.). The authorship of the two pictures is not definitely settled beyond the conclusion that the painter was of the Ferrarese School of the early sixteenth century. The writer further makes two new attributions to Andrea Solario, an Ecce Homo in the collection of the late T. G. Arthur, and a Virgin and Child belonging to Dr. G. A. Cooke, Oxford. Of importance also is the publication of a drawing of the Virgin and Child with Saints by Gaudenzio Ferrari, the property of Mr. Henry Oppenheimer.

**A Florentine Tapestry.**—In *Art in America*, V, 1917, pp. 135-140 (fig.), a sixteenth century Italian tapestry is described by J. BRECK. It was woven in a Florentine workshop by a Flemish workman, John Rost, after a cartoon probably made by the Florentine artist, Francesco Salviati. The tapestry is in the permanent collection of the Minneapolis Institute of Arts and is, from every standpoint, one of the finest examples in America of sixteenth century Italian tapestries. The subject is taken from Dante's *Divine Comedy*; it represents Virgil appearing to Dante. The treatment of the composition represents the contrast between Italian and Franco-Flemish tapestry, the former being much more pictorial in character than the latter.

**Hispano-Moresque Majolica in the Arezzo Museum.**—In *Rass. d'Arte*, XVI, 1916, pp. 43-45 (4 figs.), A. DEL VITA publishes three Hispano-Moresque vases in the Museum of Arezzo. One is a large plate which can be definitely attributed to Valentian potters of the end of the fifteenth century. Another plate, remarkable for the bust in profile with oriental features and costume with which it is decorated, may be dated about a century later. The third example is a decanter bearing besides the wonted arabesque decoration the word HERBA or ERBAH repeated variously in Cufic letters on the three bands that mark off its two zones of ornament. On the front, *i.e.*, below the tiny spout, is a large shield with seven balls immediately recognizable as the Medici coat of arms. Above this rest the papal keys and a symbolic design representing a door with a cross above. The whole signifies that we have to do with an example made at the time of the Medici popes, Leo X, 1513-1521, and Clement VII, 1523-1534. The three pieces are notable for the rich golden metallic lustre of their decoration. In the same museum are a few other pieces of Hispano-Moresque work of lesser note, *i.e.*, a little plate and two cups.

**Faience of the Second Half of the Sixteenth Century.**—In *Rass. d'Arte*, XVI, 1916, pp. 59-72 (30 figs.), G. BALLARDINI studies the painters of faience of the second half of the sixteenth century. This period has generally been neglected and grouped with the seventeenth century work, but although the

decadence had set in, interesting work was yet produced. Many documents indicate the continued prosperity of the potters and the independence of Faientine tradition. The figured *vigettes* of the period, of which the figure is generally single and nude, can be technically grouped in three classes. (1) The figure is drawn in contour and little more. (2) The figure has a line contour, while the darks are shaded, enriched with simple details in color. Both these types are done in cobalt, and accessories, where there are any, are in yellow of



FIGURE 8.—SAN SISTO: PIACENZA

two tones, one of them tending toward saffron, or sometimes, but rarely, to cobalt. (3) Finally, the figure has contours in cobalt with returns in brown or manganese while the darks are not only heavily shaded but also show vigorous brush strokes and the figures themselves are finished in yellow and brown. Three of the principal marks found on these pieces are of the otherwise well-documented Domenico Pirotti, continuing the work of the famous Ca Pirotti well past the middle of the century and employing Francesco Mezzarisa or Risino (active 1539–1575, mark “f”); Leonardo di Ascanio Bettisii, who was called and signed himself “Don Pino” (died 1578–1589, mark “DOP”); and

Virgiliotto da Calamello or da Faenza, famous for his red (active 1530—, died 1566–1570, mark diagram “VR FA”). Of these there are many certain works, signed and identifiable, especially in the Museo internazionale delle Ceramiche in Faenza and in local private ownership.

**S. Sisto, Piacenza.**—In *Rass. d'Arte*, XVI, 1916, pp. 12–24 (15 figs.), G. NICODEMI writes on the architecture and decoration of the church of S. Sisto at Piacenza (Fig. 8). The first foundation goes back to Engilberg, wife of Louis the Pious, 860. The present construction, completed in 1511, is due to Alessio Tramello, a prominent but historically neglected architect of the early sixteenth century, the stamp of whose personality is borne by the major part of the contemporary building at Piacenza. The façade is later, of the end of the century, and much has since been changed, notably about 1755. The architectural ornament is mainly preserved. Notable are the choir stalls by Giovan Francesco and Pasquale Testa. The rich pictorial decoration is by men important at their time, but since neglected, *e.g.*, C. Procaccini, G. B. Pittoni, B. Zaccheta, G. Fiorentini, B. Gatti, S. Novelli, and the like.

## SPAIN

**A Retable of the Monastery of Oña.**—In the *Boletín de la Sociedad Española de Excursiones*, XXIV, 1916, pp. 52–55 (pl.), E. HERRERA Y ORIA publishes the retable now set with modern statues of the monastery of San Salvador of Oña, Burgos. The present retable is composed of the remains of two, one dating before 1479, the other 1495–1503. The former is an especially rich specimen of Spanish Gothic carving.

**Unpublished Masterpieces of Spanish Painting.**—In *Boletín de la Sociedad Española de Excursiones*, XXIV, 1916, pp. 221–240 (6 pls.), E. TORMO publishes six new masterpieces of Spanish painting:

1. Retable of Santa Ana, dated 1503, coming from Sinobas, now in the possession of E. R. Larreta, Buenos Aires.
2. Retable of Santa Librada, 1525–26, by Juan Pereda, in the cathedral of Sigüenza.
3. Baptism, dated 1535, by Vicente Masip or Vicente Juan Masip, in the cathedral of Valencia.
4. St. Sebastian, 1616, by Pedro Orrente, in the cathedral of Valencia.
5. Crucifixion, between 1616 and 1620, by Ribera, in the Collegiata, Osuna.
6. St. Jerome, signed by Pablo Legote in the cathedral of Seville.

**Velasquez as Imitator of Pacheco.**—In the *Boletín de la Sociedad Española de Excursiones*, XXIV, 1916, pp. 177–188 (5 pls.), M. GOMEZ MORENO studies the relations between the paintings of the Crucified Christ by Velasquez, Pacheco, Cano, Zurbaran, and Risueno. Pacheco invented in his picture, dated 1614, the type on which Velasquez based his great San Plácido example after which the other artists followed suit.

## BELGIUM AND HOLLAND

**The De Clerck Portraits by the Master of the Magdalen Legend.**—In *Art in America*, V, 1917, pp. 113–117 (pl.; fig.), F. J. MATHER, Jr., writes of the two wings of an altar-piece (the central panel is lost) recently added to the collection of Mr. Michael Friedsam. The arms hung above the donors make possible their identification and so the approximate date of the work, about 1510. Though the chief merit of the altar-wings lies in the strength of the

donors' portraits, which show the influence of Van der Goes, on the reverse of the shutters, where is represented the Ecce Homo, the Master of the Magdalen Legend shows himself as an innovator somewhat similar in temper to Bosch.

**Christ Appearing to His Mother by Rogier de la Pasture.**—In *Art in America*, V, 1917, pp. 143-149 (pl.), F. J. MATHER, Jr., publishes one wing of an altarpiece by Rogier de la Pasture, recently bought by Mr. Michael Dreicer. The subject represented, Christ appearing to Mary, is based on the popular book of devotion, *Meditations on the Life of Christ*. The central panel of this altarpiece, the Disposition, and the left-hand panel, the Holy Family, have been discovered in the Cathedral of Granada. A comparison of this group of three panels with the larger duplicate, the famous Miraflores triptych in the Berlin museum, shows that the former is the original, while the Miraflores altarpiece is a good old copy. The writer considers the authenticity and quality of Mr. Dreicer's panel indisputable. Not more than three early Flemish pictures in America can be considered in the same class.

**Justus of Ghent.**—The reputation of Justus of Ghent, which has been much increased in recent years, is further strengthened by Sir M. CONWAY in *Burl. Mag.* XXX, 1917, pp. 18-21 (3 figs.). A painting by Justus representing Duke Federigo with his Son at a Lecture is taken as a starting point. By comparison with one of the figures in this group a portrait bust of a young man in the Galleria Carrara, Bergamo, formerly ascribed to Mabuse and "the Master of the Ursula Legend," is recognized as the same individual painted by the same artist. This identification leads to the acceptance of a similar portrait in the collection of Mr. James Mann as the work of Justus.

**Ruysdael's Etchings.**—In the *Print Collector's Quarterly*, VII, 1917, pp. 153-174 (7 figs.), W. A. BRADLEY writes on the etchings of Jacob Ruysdael. Barch lists seven, and though this total has since been increased to thirteen, the additions are mere examples of the master's apprentice work. The etchings are rare, especially in the superior first states. Of finished plates only "The Three Oaks" (B. 6) is dated, 1649, but it is probable that "The Wheat-field" (B. 5) and "The Little Bridge" (B. 1) are earlier. Two unfinished plates were dated 1646 and one 1647, and the others were presumably early.

**Etchings of the Van de Veldes.**—In the *Print Collector's Quarterly*, VII, 1917, pp. 55-89 (11 figs.), W. A. BRADLEY writes on the etchings of the remarkable Van de Velde family of artists.

## GERMANY

**Two German Tapestries after Michael Wolgemuth.**—The problem concerning the connection of German artists, such as Wolgemuth, Dürer, and Holbein, with designs for German tapestries is given at least a partial solution by R. M. RIEFSTAHL in *Art in America*, V, 1917, pp. 181-191 (6 figs.). Two German tapestries of the late fifteenth or early sixteenth century are found to be direct copies of works of Wolgemuth. One of these, representing the Judgment of Solomon, is the property of Miss Timkin, New York. Its color only is designed by the weaver. The whole composition, with the exception of one figure, is copied from a woodcut by Wolgemuth and Pleydenwurff in the *Nürnberg Chronicle* by Hartman Schedel, published in 1493 by Anton Koberger. That one figure is copied from another woodcut in the same volume. The present location of the second tapestry, which represents Pope

Pius II and Emperor Frederick III with two Electors, is not known, though it was published in *Burl. Mag.* Nov. 1907, p. 101. It, too, is copied from parts of two woodcuts in the *Nürnberg Chronicle*. These two tapestries, then, were not made after cartoons furnished by Wolgemuth for the purpose, but they prove that his woodcuts had strong influence upon German tapestry weavers.

## GREAT BRITAIN

**A Canterbury Picture of the Fifteenth Century.**—In *Burl. Mag.* XXX, 1917, pp. 129–133 (fig.), Sir M. CONWAY discusses a picture of the Martyrdom of Saint Erasmus which hangs in the library of the Society of Antiquaries. The artist is unknown, as is also the early history of the painting, but the date, 1474, and the name of the donor, John Hollingborne, are on the picture. The work has generally been considered Flemish, but the name of the donor and various details of the painting, together with the fact that the cult of Saint Erasmus was popular in England in the latter half of the fifteenth century, point to an English origin.

**London Topography in Stained Glass.**—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 140–145 (4 figs.), W. MARTIN shows that in a window of four panels in the chapel of Lincoln's Inn with full length portraits of four saints there are faithful representations of known buildings. He identifies the exterior of the chapel of Lincoln's Inn and other buildings in its vicinity, Westminster Hall and Baynard's Castle. The buildings shown in the panels containing the portraits of St. James the Less and St. Matthias have not yet been identified. The window dates from about 1623.

**An Heraldic Glass Picture.**—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 12–14 (pl.), H. C. SMITH discusses an heraldic glass picture 1 ft. 1½ in. high and 1 ft. 5 in. wide, painted in colors and backed with silver foil. It is of East Anglian workmanship and is said to have come from Witchingham Hall, Norwich. In the middle is a large shield upon which is the achievement Cordell impaling Clopton and fourteen quarterings. It bears the date 1572. This species of painted glass is known as *verre églomisé*.

**Seals of the Abbey of Waltham Holy Cross.**—In *Proc. Soc. Ant.* XXVIII, 1916, pp. 95–101 (6 figs.), W. ST. JOHN HOPE describes the seals of the abbey of Waltham Holy Cross, Essex, dating from the twelfth to the sixteenth century.

## AMERICAN ARCHAEOLOGY

### GENERAL AND MISCELLANEOUS

**An Ancient Mexican Sacrificial Knife.**—In *C. R. Acad. Insc.* 1916, pp. 368–377 (2 figs.), Dr. CAPITAN discusses an ancient Mexican stone knife used for human sacrifice (*tecpacll*) published by Liceti in *Pyronarcha sive de fulminum natura* (Padua, 1634), and reproduced by Zimmermann, *Florilegium philologico-historicum* (Meissen, 1687). It consists of a richly inlaid wooden handle in the shape of a man kneeling and holding between his extended arms the blade, which, however, had been broken off. A similar knife with blade complete is in the British Museum, and another in the Kircherian Museum, Rome (see *M. Soc. Lincei*, XII, 1883–4). Liceti regarded it as a thunder-stone. Its fragile character and its richly ornamented handle show that it must have been a ceremonial object.